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AMERICAN SQUARES



"GENTS TO CENTER, BACK TO THE BAR"

THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 12

AUGUST 1953

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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OUR KIND OF PEOPLE

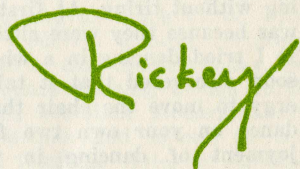
Even in this enlightened day, every once in a while I meet some thoroughly nice person who lifts her eyebrows upon learning that I am a professional square dance caller. Further conversation invariably divulges that she thinks of square dancing as a sort of "fiddle and jug" activity, indulged in only by crude, semi-illiterate rowdies. In some parts of the country, at some time, this may have been so, but today the mere indication of having square dancing as a hobby will usually place an individual in very good company indeed.

This was brought home to me strongly as I read the results of the very recent election of officers of the Greater St. Louis Folk and Square Dance Federation. Voting by closed ballot, members of the Federation chose the following to guide them for the coming year: President, Walter C. Briggs. Occupation, supervisor in telephone company plant department. Vice President, Arthur S. Lowell. Occupation, accountant and controller of St. Louis company. Treasurer, Walter H. Milius. Occupation, senior accountant of a St. Louis utility. Corresponding Secretary, Mary Louise Osdieck. Occupation, manager of bank safe

deposit department. Recording Secretary, Joan Keeser. Occupation, newspaper society correspondent.

If a poll of the occupations of square dancers could be taken, I believe that the scales would lean a little toward technical and professional people. Somehow the many facets of interest to be found in square dancing seem to appeal strongly to men and women with alert and well-trained minds. And it has been the final answer for many wonderful folks who have been too vigorous to use all their leisure around a card table or watching a TV screen, yet who felt cheated when they sought their relaxation in smoky night-clubs where the drinks were served too rapidly.

Square and folk dancing has created a fine fraternity. As AMERICAN SQUARES concludes its eight year of publication, we dedicate the next eight years to that fraternity—to those we think of as our kind of people.



GOING UP !

A letter we just received from a Midwest reader says, in part, "I wonder how you make ends meet at 2 bucks a year?" Answer—we don't! Solution—effective the first of October, 1953, our subscription price goes to \$2.50 for one year (12 issues). Renew now and save!

OUR COVER Virginia Wallace shows what happens on a hot night when dancers take a caller's command literally!

SQUARES ON WHEELS

By P. L. Brandon

FOUR IN LINE

It was my good fortune some three years ago to be asked by the Toledo Chapter of the Indoor Sports organization to work with a group of their members in developing square dances that could be done in wheel chairs.

I had been calling and teaching people to square dance but this was to be a new type of experience for me. I soon found, however, that it would be hard to find a group that responded so readily and was so appreciative as the square wheelers.

We took regular square dances and adapted the figures so that they could be executed in wheel chairs. The allemande left and the grand right and left could be done very nicely to a "patter" type of call where extra time could be allowed for the figure. However, in singing calls we found that sometimes it was necessary to start right out with a promenade. We also discovered that in many of the dances it was necessary to promenade half way around instead of all the way around.

Those of us that are fortunate enough to have the use of our legs for dancing sometimes feel that we tire quickly after a square dance. I have always been amazed at the endurance shown by these handicapped folks who are able to go through an entire evening of dancing without tiring. At first I thought it was because they were sitting down and so I tried dancing in a wheel chair and soon discovered that it takes more energy to move the chair than it does to dance on your own two feet. The enjoyment of dancing in wheel chairs comes with keeping time to the music with the body and the rhythmic rolling of the wheels.

We discovered that it was very easy to adapt the long-way formation type of dance, such as the Virginia Reel and the La Raspa, for wheel chair dancing.

Here are some of the calls which have proven very popular:

VIRGINIA REEL

Record: Crystal #146 "Turkey in the Straw".

Regular family style version—little long but can be shortened by doing 3 couples to a set.

Record: Capitol #79-40202 "Chinese Breakdown"; Capitol 1418 "Ragtime Annie".

**First couple bow first couple swing
Then roll across that pretty little ring
Now four in line you're doin' fine**

Couple 1 cross over to couple 3, turn and face center, form a straight line (Gent 1, lady 3, gent 3, lady 1) facing position #1.

**Forward four and four fall back
Sashay four to right of the ring
As the roosters crow and the birdies sing
Forward six and eight fall back**

The line roll forward with couple 4 in front, then these six people back up to place and couple 2 follows.

**Forward eight and six fall back
Just the reverse of above
Sashay four to right of ring
As the roosters crow and the birdies sing**

Face center at position #1.

Forward four and two roll back
Couple 1 back up, and couple 3 roll forward, to home positions.

Everybody swing
NOTE: If you wish to lengthen this dance, have the four-in-line continue on behind couple 2, etc., ending when they have danced with everyone. Wheel chair dancers tire quickly and so it is well to shorten most dances.

OCEAN WAVE

Record: Capitol #79-40202
Introduction

Bow to your corner lady—bow to your partners all

Swing your corner lady—once around that's all

Then join your little partner and promenade around

Take your little girl and promenade to town
Change Call

The two head ladies cross over and by the gentlemen stand

The two side ladies cross over and all join hands

Bow to the corner lady, bow to your partners all

Take your own little girl and promenade the hall

Repeat 3 more times, promenading half-way only each time.

Interlude and Ending

Bow to your corner lady—now bow to your partners all

Swing your partner all around and wait for the call

Repeat change for men.

(Cont. on next page)

STEPS IN STYLE

AMERICAN SQUARES is proud to introduce a new feature, which will discuss the past, present and future of square dance clothing. If you have questions about dancing fashion, send them to us and Babe will be glad to answer.

By Babe

To understand clothes for dancing one should understand the origin of dancing itself. Dancing is as old as the history of man, and has always had a definite aim. First it substituted for the limitations of the early man's speech and expressed those emotions or desires which he wished to portray.

As man progressed so has dance progressed, and down through the ages dance has become more and more expressive of the development of man himself. Dance has been used to express or portray man's religious beliefs, his loves, his hates, his desires, and his social needs.

Those of us who find square, folk, and round dancing so fascinating also enjoy learning something about the people who originally danced these simple stories in rhythmic form. As we emerge from our well-heated homes, and travel in our smooth-running cars, or even planes to reach our square dances, I wonder if we pause to think that transportation in those days was no swift birdlike matter. It was done on horseback, by buggy, or on foot; frequently after a long hard day's work.

Grandmother's Dances

I have heard my Grandmother describe a jaunt to a square dance. It was an event, a bringing together of friends living too far to see frequently. To go the fifteen miles was a chore; the trip had to be made in a buggy and Dobbin was no speed king. The children went too; there were three, one an infant.

Before leaving came a long day of ironing, for those were the days of petticoats and no less than three was decent, while the little girls each wore two. Everyone took a supper, so chicken had to be fried and biscuits and cakes baked. It is to be presumed that there were other things to do that day, and one I am sure was the cutting of Grandpa's hair. Finally ready, they took off for the three hour drive. Grandmother was inordinately proud of her freshly starched ruffled petticoats which showed so delightfully as Grandpa swung his lady. When we would urge her to tell us about one or another of the dances in the country to which she used to travel, she would invariably recall someone whom she charitably said must not have had time to "do" the ruffles on her petticoats.

It has been a long time since three muslin petticoats and calico dresses have been the vogue. For that matter it has been a long time since it has been considered immodest to have one's ankles and legs uncovered. It is no wonder that many women today find it a trifle difficult to take immediately to the voluminous skirt and petticoats, which look so lovely on the floor as the squares and rounds gaily unfold. It has always been my suspicion that the many petticoats of yesteryear had as much to do with warmth as modesty, a need certainly not a problem in this country today. So revival of square dancing brings forth apparel which combines modern, easy-to-care-for cottons and nylons in the graceful and feminine styles of an earlier day.

WHEELS from page 4

TING-A-LING

Record: MacGregor #611

Formation: Longway—4 couples to set—girls on right of fellows—all facing up the set. Gent's right hand joined in lady's left.

Measure

- 1- 2 Swing (forward), swing (back)
- 3- 4 Swing (forward) swing (back)
- 5- 8 Both turn around
- 9-16 Repeat 1-8.
- 17-20 Ladies turn round gents roll forward and back

21-24 Gents turn round ladies roll forward and back

25-32 Ladies roll forward and turn in place and first gent turn and go to end of line, all other gents move up one.

I can recommend to anyone interested in square and folk dancing the coaching of this type of group. The satisfaction you will receive will many times pay for the time and effort exerted.

Grass Roots and Fancy Cuttings

NOTE: The first article of this series appeared in AMERICAN SQUARES for July 1953. Others will be printed from time to time.

By Lee Owens

RIGHT AND LEFT

Not so many years ago, everyone who danced quadrilles, contras, or square dances knew and understood this call. However, the term is controversial today for no other reason than that a good many callers and dancers have confused "Right and Left", the original or "grassroot" figure and call, with its variation or "fancy cutting" known as "Right and Left Through" which is not the same thing as "Right and Left". The resulting situation caused a further complication accompanied by still more confusion when callers and dancers strove to correct the hassle by confusing the old and well established call and figure of "Right and Left Through" with another old and equally well established figure and call known as "Pass on Through" which is an entirely different movement than "Right and Left" or "Right and Left Through" and is an original or "grassroot" part of the Square Dance, having many variations or "fancy cuttings" of its own. Let's review these somewhat similar but differing parts of the Square Dance.

In "Right and Left" or "Right and Left Four" as it is often called, both couples are active, passing Opposites by the right shoulder until in exchanged positions where both couples wheel counter-clockwise to face each other and repeat the movement back to original positions and facings. The entire figure requires sixteen beats of music (counts), four beats to cross, four beats to wheel, four beats to cross back and four beats to wheel in original positions. If only one crossing is desired, leaving couples in exchanged positions, the call is prefaced by the word "half" and becomes "Half Right and Left," requiring only eight beats of music to execute. It is important to note that unless the call of "Right and Left" is qualified by "Half" the full sixteen count figure is indicated. Whether the parent figure of "Right and Left" or its variation of "Half Right and Left" is called, the couples involved **always** wheel-around after exchanging places with Opposites—this is the main point of difference, and a very important difference, between "Right and Left"

and "Right and Left Through", and is the big bone of contention and the reason for all the shooting which is quite unnecessary if the basic principles and laws of the two figures are understood. Now, for some more "fancy cuttings" taken from the "grassroots" figure of "Right and Left". We gave you one of these variations in "Half Right and Left". A very fine but little used variation (today) is "Right and Left Six" along with its brother, "Right and Left Eight".

Right and Left Six

"Right and Left Six" is actually a combination of "Half Right and Left" and "Right and Left Through" which starts with two couples and then becomes a three couple figure. It goes like this: the Lead Couple faces their Right-hand Couple (Lead Couple with their backs to the center of the square and the Visited Couples at their Home Place). Opposites exchange places by passing right shoulders after which the Lead Couple wheels counter-clockwise in the other couple's position (a Half Right and Left). Meanwhile, the Visited Couple continues straight across the set and dances a Half Right and Left with their Opposite Couple, wheeling around in that couple's position. The new couple added to the figure does **not** wheel around, but continues straight across the set where they dance a Half Right and Left with original Lead Couple, wheeling around while the Lead Couple continues across the set to dance a Half Right and Left while the couple facing them continues across the set. This pattern is repeated until all three couples have danced to **both** ends of the line and **back to original positions and facings**, with the Lead Couple facing their Right-hand Couple, requiring twenty-four beats of music to execute.

"Right and Left Eight" follows the same pattern as "Right and Left Six" except that four couples are involved and there are two Lead Couples (either Heads or Sides) who lead out to and face their respective Right-hand Couples. The timing is also the same, twenty-four beats of music. The couples moving toward the outside of the set dance a Half Right and Left while the couples moving toward the center of

the formation dance a Right and Left Through, continuing across the set to dance a Half Right and Left with the Outside Couples.

Taking Hands

Dancers who have been taught, or have become accustomed to the variation of taking right hands with Opposites when dancing a "Right and Left" or "Right and Left Through" will find, when dancing either a Right and Left Six or Right and Left Eight, that their right hands are giving them a bad time and that they are playing patty-cake with their Partners. The instinctive reaction is to use first one hand and then the other—you try not to, but your hands are trying, too. It doesn't work. The only time hands are used in these figures is the taking of left hands with Partners at the end of the line for the wheel-around—simply pass by the right shoulder with those you meet and let your hands hang free—you'll dance better. "Right and Left" means to cross from the right to the left side, or vice-versa, and does not mean to take right and left hands. The callers who are in the habit of calling a "Grand Right and Left" a "Right and Left Eight" (a lot of them do it) will either have to get back on the beam, never use the figure of Right and Left Eight, or cause further confusion by dreaming up a new name for this old figure which is badly neglected.

RIGHT AND LEFT THROUGH

As long as we were dancing the Quadrilles of France, Italy, and England, the figures of Right and Left and Half Right and Left served every purpose of the prompter or caller. However, when the Quadrilles of Spain came to us via Mexico, California, and New Mexico, we found that these dances used many figures in which couples passed Opposites by the right shoulder but did not wheel-around, instead, they kept going right into another movement or figure. This was further complicated by the fact that sometimes the dancers did wheel-around, just as in a Right and Left figure. We needed a new call or term to designate this type of movement and also some new rules to govern the use of this new call which because "Right and Left Through."

Flexible Figure

"Right and Left Through means simply to pass Opposites by the right shoulder until in exchanged positions and then to answer whatever the next

calls says to do. If no directions are given after passing by Opposites, the couples simply wheel-around in exchanged positions and wait for directions. The figure requires only four beats of music to execute. Any movement desired may be added to the simple crossing figure. Right and Left Through differs further from Right and Left in that any return movement must be called for. In the usual call of "Right and Left Through, two by two, Right and Left back as you always do" we have two Right and Left Throughs called for with two implied wheel-arounds—a figure which is identical except for the call to "Right and Left". The Right and Left Through is just about the most flexible figure in the Square Dance. The call fits the tongue well, has a rolling rhythm and lends itself to rhyming—it is no wonder that this call has almost entirely supplanted the older call of "Right and Left". The very popularity of the call with callers is a very large factor in the misuse of the call—the misuse occurring when callers or dancers do not understand that "Right and Left Through" means only to pass Opposites by the right shoulder to exchanged positions and **standing back-to-back**. This misunderstanding is very recent, within the past two or three years. Now, many callers (and their dancers) have the idea that the call of "Right and Left Through" includes, inherently, a wheel-around. They have confused the call with "Right and Left". Let's get back to fundamentals and stop tying knots in our own tails! Particularly, let's stop using the call of "Pass on Through" when we really want a "Right and Left Through"—the two calls are not even related!

PASS ON THROUGH

"Pass On Through" differs in several respects from "Right and Left Through". First, in Pass On Through, only one couple is active as against all couples designated by the call being active in Right and Left Through—either two, three or four may be active. Second, dancers do not pass Opposites by the right shoulder in Pass on Through, instead, the active couple passes side by side between the inactive or "visited" dancers to the outside of the set where they answer whatever call is given to follow the movement of "Pass on Through" which requires only four beats of music to execute. Third, there is

(Cont. on page 8)

Famous Square Dance Caller **PIUTE PETE**,
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GRASSROOTS from page 7

never a wheel-around used as a finish movement to Pass on Through. In fact, the timing is the only similarity between Pass On Through and Right and Left Through—how can you substitute one call for the other?

Split Ring, Corner

The question often arises: "Why do we need such a call?" The answer is that there are many patterns, figures and situations in the Square Dance which can only be met with this call, one being figures in which the leading couples are required to dance to the couples on either side of their home place and pass between those dancers to the outside of the set where they answer the next call. The theory is often advanced that the calls of "Split the Ring" and "Split Your Corners" serve the same purpose. They do not, for "Split the Ring" can only be danced with your Opposite Couple in the set, and when "Splitting your Corners" all dancers involved in the figure must be actually dancing past their Corners and can only be called with either the two Head or Side Couples exchanging Partners in the center and then dancing between the inactive dancers at the "sides." Both "Split Your Corners" and "Split the Ring" are "fancy-cuttings" from the old parent grassroot stock of "Pass on Through". It is worthy to note that only one couple at a time can "Split the Ring" but two couples can lead out at the same time and "Split Your Corners".

As long as the great cry from the floor in the Square Dance is for variety and new figures, why in the world do we restrict ourselves and deny many of the possibilities and potentialities of the Square Dance by ignoring calls, figures, movements, rules and laws which were designed and developed many generations or even centuries ago for the sole purpose of giving us good sharp tools with which to work? These neglected calls, rules, and figures not only give immense variety, but they add clarity, understanding, meaningful concepts and directions which are universally intelligible—they can strike down the Tower of Babel and Confusion of Tongues which we are so often aware of on the Square Dance Floor.

The next article in this series will deal with the various Chains, followed by the Do-si-do's, Allemandes, and some Odds and Ends.

The Roving Editor In Louisiana

Baton Rouge: Here square dancing interest isn't hard to find. In fact, it is served with your morning coffee, third cup that is, if you happen to be listening to WXOK when Bill "Uncle Buzzy Fuzz" Lynch cuts loose with a good snappy hoe-down. Bill's a young fellow from up New Hampshire way who delights his listeners with the whimsy of Uncle Buzzy Fuzz, an old salt of the earth character.

Naturally I dropped in at the radio station to see Bill. Nothing was scheduled till the weekend, so with typical southern hospitality a square dance party was arranged for me. My hosts were Roy and Hilda Nystrom, who have an enclosed porch specially built for square dancing. Others present were Joe and Lucille O'Brien, Paul and Barbara Birdsong, Jimmie and Billie Dozier, and of course Bill and Bertie Lynch. Next evening the group assembled at the Birdsong's. Friday evening the Wagonwheel Club held their regular dance. We danced until we couldn't go another lick, then we sat around in a big circle and devoured a whole patch of ice cold sweet Louisiana watermelon. That was one of the most delicious after dance parties

I ever attended.

On the Upswing

Fourth of July weekend was spent in New Orleans, principally in the shower bath. Whew! What a town in mid-summer. Before I left Monday afternoon, I had a chat with Charley Bogen. He told me they have a full summer program, although that weekend was quiet due to the holiday, also that New Orleans has shown renewed interest in square dancing.

This checks with reports I have had elsewhere which indicate that once again square dancing is on the upswing. I have noted with interest also that now it seems to be the dancers who are in control of program and tempo,—not the callers, and a semblance of sanity is returning to the scene. Calling has improved tremendously and music is better and more varied than ever before. Let's keep it that way and spend our time improving the way we call Red River Valley rather than waiting for the next issue of a square dance magazine in order to find something "new" with which to stun our dancers.

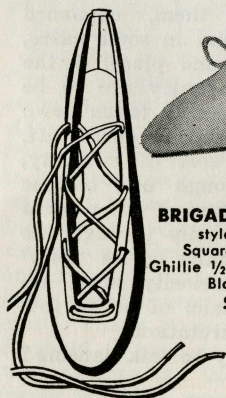


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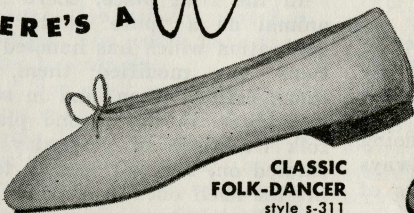
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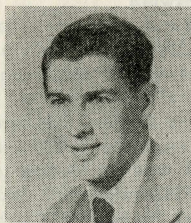


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LET'S BUILD TRADITION



Ted Kohler, assistant professor at Mississippi Southern College, began square dancing as a child in Maine and New Hampshire, and became a real devotee as a teen-ager in Massachusetts. After a four-year-stint in the Seabees, he played accordion in a square dance band to help pay college expenses. Doing graduate work at Columbia University, he also broadened his square dance knowledge as a protege of Dick Kraus, and his first steady square dance job was a weekly dance at famed Riverside Church in New York City. At this point, Ted says, two things are certain: (1) it's great fun, and (2) he's still learning!

By Dr. Ted Kohler

The cover of the official program for the Ninth Annual New England Folk Festival, held in April of this year, featured the following quotation:

Doing things the way everybody has always done them—that's folk tradition. Your folks and our folks, wherever they came from, had fun doing them that way. Let's keep our traditions, let's be proud of them, let's share them, and above all, let's have fun—together.

It is not my intention to belittle such a poetic statement, for it is true enough as far as it goes and in a very general sort of way. But I would be forced to disagree with a word-for-word interpretation of these lines. In my opinion, the sponsors of the New England Festival (and I am a New Englander myself) are perpetuating, perhaps unwittingly, a false and dangerous conception of just what is traditional. I would add another phrase to the statement—let's preserve them, yes, but let's also **build** traditions.

For the bare truth of the matter is that people **have not** always done things the same way. And what is the meaning of "everybody" in a democracy? To believe that tradition means doing things the way **everybody** has **always** done them is to deny the processes of life itself.

Are Hot Dogs Traditional?

Do you believe that hot dogs and marshmallows toasted over an open fire is an American tradition? Do you believe that the songs of Stephen Foster are traditional? How about Thanksgiving? Or baseball? Sugaring-off? Husking bees? The lore of the Mississippi

steamboats and of the railroads? Are these things traditional? I would say so. Are they "folk"? Most certainly. Yet, none of these things existed before our ancestors began to populate this continent, and many of them were not even contemplated until our history as a nation was well under way.

Is it not conceivable that such a relatively recent activity as jitterbugging to a juke box, for instance, might become one of the traditions of the future to be preserved and shared along with those we have now? Who can say what the traditions of the future will be?

Each succeeding generation inherits the traditions of the past, and adapts them to the present, leaving its own mark upon them, for better or for worse, in the process. It is impossible for any generation to make use of the traditions of the past and, at the same time, preserve them in what has been called a "pure" state.

No "Pure" State

In the first place, there is no such animal as a "pure" state, since each generation which has handled the traditions has modified them, expanded them, refined them, and in some cases, lost them. In the second place, if the folk traditions of yesterday are to be carried on, and not merely taken down off the shelf once in a while, dusted off, and displayed as a sort of curiosity, then they must, **through use**, become stamped with the culture of the present generation. For it is only through use that any tradition remains of the "folk." Relegation to the curiosity shelf removes it from the realm of active folk expression and interpretation.

How does this apply to folk dancing?

(Cont. on page 17)

On the Contra Trail

Third and last of a series. Previous installments have appeared in *AMERICAN SQUARES* for June and July, 1953.

By Ralph Page

French-Canadian Influence

Within the past hundred years New England has experienced another flood of immigration—the French-Canadians. Especially is this true of New Hampshire; thousands of French-Canadians from Quebec have poured across our borders first to work in our lumber camps, later to become textile workers. So many are now here that within another two or three generations New Hampshireites of French-Canadian descent will outnumber all others. They are a delightful and fun-loving people and dearly like to sing and dance.

They have had little or no influence as far as bringing with them from Canada contra dances of their own. However, so adaptable are they in all things, that they have taken to our contras like young ducks to water and their contagious laughter and mimicry is now mingled with Irish tunes and English and Scottish figures and everybody loves it immensely.

French-Canadian fiddle tunes are used more and more for our New England dances, both square and contra. Some of our finest folk musicians are of French-Canadian derivation and they are without peer in this field.

The Long Swing

Without a doubt they have had the strongest influence on our long New England swings. To them should go the credit—or blame—for our frequent 8 to 16 count swings. You can't beat them when it comes to swinging.

Beat them? You can't approach them!

Not that we ever needed much incentive to indulge in a swing that is a swing. Two or three times around is considered a long swing in some sections of the United States and they have a right to their opinions on the subject, but if we can't swing longer than that we refuse to be bothered with it all. I have danced at French-Canadian weddings and frequently the swings indulged in their squares were of 16 measures of music. That's 32 counts outside of New England. I have been told, and I can well believe it, that sometimes they swing longer!

Up to the time of the present generation of New England contra dancers the area was filled with "Dancing Academies" in which young men and ladies were taught not only the dances of the day but etiquette and decorum as well. In smaller communities the dance schools were organized on a weekly basis and occasionally on an alternate week basis, by a dancing master who set up a chain of dance schols, one to a town, and made a regular circuit on schedule. Many times these schools would conduct classes for two hours, to be followed by general dancing for all who care to pay the admission price.

Yankee Musicians

We have never lacked for fiddlers capable of playing the proper tunes for our contras. This could be because of our racial strains—for you can find a touch of the Gael in most of our fiddlers. Itinerant fiddlers traveled over our countryside, sure to find a warm feeling of welcome wherever night found them. Word soon spread of their presence in town, and neighbors came from far and near to listen—and often-times to dance a contra or two with the fiddler standing in an out of the way corner of the room. After playing a few figures, the musician would "pass the hat" collecting from each man whatever could be afforded. The total amount collected decided how long the fiddler would continue to play.

For larger parties in the local Town Hall for the many Balls, Assemblies, or any other name you cared to give them, other instruments were added and the traditional orchestra of mother's day consisted of first and second violins, cornet, clarinet (that's the way the spelled it then), double bass, and if the occasion warranted it, a violincello and flute. Later an organ was added, and by the turn of the century it was in turn replaced by the piano. My earliest recollection of dancing recalls an orchestra of two violins, clarinet, cornet and piano.

Tunes, Cards and Quilts

Playing cards of Revolutionary times often carried on their back directions for

(Cont. on page 22)



RECORD REVIEWS

Imperial records. 10-inch, plastic, 78 rpm.

Price \$.89

#1233. SHINE (128)//TO THE END OF THE WORLD (128). With calls.

#1234. JAMBALAYA (128)//TALE OF THE BLUE TAIL FLY (128). With calls.

Four very clever square dances nicely called by Dave Clavner. The Imperial Company is to be congratulated on the fine tone quality of these records and the very excellent musicianship. No tone-deaf fumblers here! Most outstanding is the banjo player—one of the best we've ever heard on records, and very reminiscent of Mike Pingatore.

#1231. SHINE//TO THE END OF THE WORLD.

#1232. BLUE TAIL FLY//JAMBALAYA SQUARE.

Same terrific recordings as #1233 and #1234 but without calls.

#1229. APRIL GAVOTTE//CANDLELIGHT WALTZ.

#1230. MUSTARD PLASTER POLKA//LADY OF SPAIN.

Two records of the latest dance compositions from the West Coast. These are beautifully played by Madeline Willey, and if you like organ recordings you will be listening to the best of them all. Madeline Willey is not just a roller skating rink organist, she is a real dance musician.

The above six records mark the re-entry of the Imperial Company to the square dance field. They led the way in 1946 and we are indeed pleased to see they have adopted such a high standard of musicianship in re-entering the field with real aggressiveness.

Decca records. 10-inch, plastic, 78 or 45 rpm.

Price \$1.05

DU..932. LADY BE GOOD (128)//PICK UP YOUR CORNER (128). With calls.

DU..933. OLD FASHIONED DANCE//BETWEEN THOSE LADIES. With calls.

DU 934. GRAND SQUARE QUADRILLE//PIONEER QUADRILLE. With calls.

DU 935. HAYMAKER'S JIG (contra)//CANADIAN QUADRILLE (contra). With calls.

A Decca recording project of sheer brilliance. Calls are by Ed Gilmore, the super caller of Yucaipa, Calif., doing his best, backed up by a splendid series of orchestras. This project sets a new high in called records. It will be hard to surpass them by any standard.

Western Jubilee Records .10-inch plastic, 78 rpm.

Price \$.89

#550 Rancho Grande//San Antonio Rose—Called by Morris Sevada.

A record marked by an interesting innovation—the caller is described on the label as an "Arizona Indian". We can't quite understand whether or not this designation marks a new trend. Will future square dance callers be described on square dance records as "Blonde Californian", "Cross-eyed Hunchback", "Sun-burned Texan"? What's the big idea? As for the caller himself, he has a delightful tenor voice and is pleasant to listen to.

#560 Indian Tepee//Pop the Whip—Caller, Dia Trygg

Old Timer Records. 10-inch plastic, 78 rpm.

Price \$.89

#8071 Wearing of the Green//Same, Instrumental — First side with calls by Bill Castner (124)

Another Bill Castner called record, this time a real authentic singing type call. The dance is an original by Floyd Woodhull and we feel sure that Floyd would congratulate Bill for his superb calling. Make no mistake about it, Bill Castner is a master caller in his own right. He is not an imitator of anybody. Students of calling will do well to study carefully the techniques employed by Bill in this recording. Please note Bill Castner is not singing a square dance song, he is calling a dance rhythmically with more than a little bit of melodic continuity. There is even a humorous chuckle in Bill's voice. The reverse side, an instrumental of the same tune, while hardly inspiring, is adequate.

#8070. Blue Pacific//Lili Marlene—Instrumental with instructions.

#8073 Jessie Square Polka (120)//Old Fashioned Girl (128)

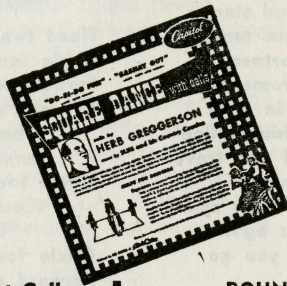
Called by duo, Gen Melton and Louise Morgan.

More Fun with These



SQUARE DANCE ALBUMS

Each record is separately packaged with calls and instructions clearly written out.



SQUARE DANCE MUSIC—Without Calls

Featuring CLIFFIE STONE and His Orchestra
Tennessee Waggoner
Leather Britches

45 rpm CASF-4031 • 78 rpm CAS-4031

SQUARE DANCE MUSIC—Without Calls

Featuring CLIFFIE STONE and His Orchestra
Shot Gun Boogie "Chase The Rabbit"
Washington And Lee Swing "Ladies
Three-Quarter Chain"

45 rpm CASF-4026 • 78 rpm CAS-4026

SQUARE DANCE MUSIC—With Calls

Featuring BOB OSGOOD

Rip Tide "Jackson's Breakdown"
Forward Six Hash "Bully Of The Town"

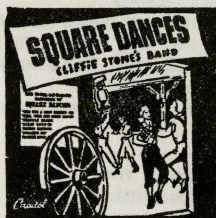
45 rpm CASF-4027 • 78 rpm CAS-4027

SQUARE DANCES

Featuring CLIFFIE STONE and His Square
Dance Band

Special Instructions For Square Dancing—
Soldier's Joy—Sally Goodin—Cripple Creek—
The Gal I Left Behind Me—Bake Them
Hoecakes Brown—Oh, Dem Golden
Slippers—Ragtime Annie

78 rpm CD-4009 • 45 rpm CDF 4009
33 1/3 rpm H-4009



SQUARE DANCING MUSIC—With Calls

Featuring BOB OSGOOD

Virginia Reel "Virginia Reel"
Make An Arch "Silver Bell"

45 rpm CASF-4028 • 78 rpm CAS-4028

ROUND DANCE FAVORITES

Featuring CLIFFIE STONE and His Orchestra
The Old Three-Step
Texas Schottische

45 rpm CASF-4034 • 78 rpm CAS-4034

SQUARE DANCE—With Calls

Featuring RAY SMITH

With Jack Barbour and his Rhythm Raiders
Four in Line And The Ladies Whirl
"Mississippi Sawyer" The Route
"Hornet's Nest"

45 rpm CASF-4035 • 78 rpm CAS-4035

SQUARE DANCE—With Calls

Featuring RAY SMITH

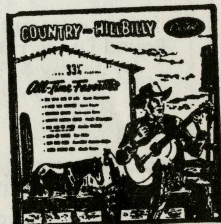
With Jack Barbour and his Rhythm Raiders
The Ends Turn in "Buckcreek Gal"
Dallas Traveler "Buffalo Gals"

45 rpm CASF-4036 • 78 rpm CAS-4036

CONTRA & SQUARE DANCE MUSIC— Without Calls

Featuring CLIFFIE STONE and His Orchestra
Virginia Reel "Virginia Reel"
American Patrol "Haymaker's Jig"—
Contra

45 rpm CASF-4025 • 78 rpm CAS-4025

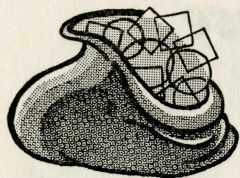


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TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

SUMMIT STAR

(Introduced 1952 by Frank Kaltman, Newark, N.J.)

Ladies to the center and back to the bar
Gentlemen center a right hand star
Left hand back and star once more
Till you get back to your partner
Take her along and star promenade
Head couples off and keep in time
While the ladies hook up four-in-line
It's once and a half around you travel
Hold your line and don't unravel
Head gents hook left hand then spin
As the others form that star ag'in
Now roll 'em off and then you go
Partners left for DO SI DO
Corner with a right and take that lady
Twenty-five percent "promenade"

TRINIDAD TWISTER

(Introduced 1952 by Marvin Shilling, Trinidad, Colo.)

One and three you bow and swing
Lead right out to the right of the ring
Circle half and don't you blunder
Inside arch and the outside under
Head ladies chain in the middle of the floor
Turn to the outside circle four
Change that ring to a right hand star
Keep on going the way you are
Turn the other way back to a left hand star
Around you go but not too far
Same ladies chain in the middle of the floor
Turn back outside and circle four
You circle four on a heel and toe
Get your back to home and do a DO SI DO
... etc.



LOOK

Two different and delightful
Round Danc. Hits or one record—
by Jimmy & Arna May Moss,
Port Arthur, Texas

GAY! SPARKLING!
FUN TO DO! REAL HITS!

717—THREE O'CLOCK WALTZ
HEART 'O TEXAS (Deep In The)

Music by your favorites:
Schroeder's Playboys

Western Jubilee Record Company
708 E. Garfield Phoenix, Ariz.

CIRCLE FOUR THERE'S MORE TO DANCE

(An interesting gimmick, introduced 1953 by
Mary and Fred Collette, Atlanta, Ga.)

Head two couples to the right advance
Circle four and break to a line
Forward eight and back you prance
Forward again and through that's fine
(Pass right shoulders with opposite person)

Circle four there's more to dance
(Couple 1 with 2, 3 with 4)

*Do any two-couple figure

Circle four and break to a line
Forward eight and back you prance
Forward again and through that's fine
Circle four there's more to dance
(Circles are now back as they were
when heads first lead out to the right
to circle.)

*Do any two-couple figure

*NOTES: The same or different figures may be used each time. Hand Star; Bird in Cage; Elbow Turn; Take a Peek; Grapevine Twist; Ladies Chain; Dive for Oyster; etc. When two-couple figure requires an active and an inactive couple (as does Take a Peek) couple who first led to the right is active.

ICE COLD—filler

(Introduced 1949 by "Mom" Dunkle, now of
Phoenix, Ariz.)

While couples are promenading, call:

All four couples wheel around
Promenade the wrong way round
With the gents out and the ladies in
You promenade and go like sin
IT'S I—C—E C—O—L—D
Left hand lady with the left hand round
Partner right go all the way round to the
Right hand lady with the left hand round
Partner right and right around
Promenade right hand lady the wrong way
round

Girls back out and form a ring
Circle left with the dear little things
Break that ring with a corner swing

To get original partners.

NOTE: In the summer of 1949 in the
Los Angeles area there was an epidemic
of "Red Hotitis" . . . Mom says, "Red Hot,
Red Hot—why not an Ice Cold?"
So this was born.

AMERICANA

MEXICAN WALTZ

This delightful little waltz, properly called Mexican Waltz or Mexican Clap Dance, first appeared on the American scene in our Southwest. It uses part of the music from the Mexican folk dance, "Chiapanecas" and is sometimes called that, in error. It is not a Mexican folk dance.

—Frank and Olga

MEXICAN WALTZ

(American Couple Dance)

Starting Position: Couples facing counterclockwise, inside hands joined, outside foot free.

Figure 1

Measures

Record: Folkraft #1093; Sonart #M301; Folk Dancer #1016.

- 1 STEP-SWING BALANCE, starting with outside foot.
Step on outside foot (count 1), Swing free foot across in front (2,3).
- 2 STEP-SWING BALANCE, starting with inside foot.
- 3-4 STEP ON OUTSIDE FOOT and CLAP OWN HANDS TWICE
- 5-8 Repeat entire pattern of Measures 1-4 in opposite direction, facing clockwise with inside hands joined.

Figure 2

- Partners facing, both hands joined, Left foot free.
- 1 STEP BACKWARD ON LEFT FOOT, pulling away from partner.
 - 2 STEP FORWARD ON RIGHT FOOT, extending arms sideward.
 - 3-4 STEP BACKWARD ON LEFT FOOT and CLAP OWN HANDS TWICE.
 - 5 STEP FORWARD ON RIGHT FOOT, extending arms sideward.
 - 6 STEP BACKWARD ON LEFT FOOT, pulling away from partner.
 - 7-8 STEP FORWARD ON RIGHT FOOT and CLAP OWN HANDS BEHIND PARTNER'S BACK.
- Step forward on Right foot, put arms around partner's neck and clap twice.

Figure 3

- Partners in Ballroom dance position.
- 1-16 SIXTEEN WALTZ STEPS TURNING CLOCKWISE WITH PARTNER.

RICKETT'S HORNPIPE—contra

1-4-7 etc. active

Forward six and back

— — — —

Circle six half way round

— — — —

Forward six and back again

— — — —

Circle left back to place

— — — —

Down the center

— — — —

Same way back and cast off

— — — —

Right and left with the couple above

— — — —

— — — —

— — — —

NOTES: As danced in Maine, the first circle six is to the right, and then active couple goes up the center, same way back and cast off; then they go forward six and back, then circle left around to place; then right and left as above. So far as we know this is the only contra where the active couple goes up the center.

GOOD-BYE MY LOVER GOOD-BYE

Tune: the same

First two gents across the hall and by your opposite stand

Side two gents across the hall and all join hands

Salute your corner lady and now your partners all

Swing your corner lady and promenade the hall

Singing: Bye oh my baby

Bye oh Good-bye my lover good-bye

—Howard Ligenfelter, Confluence, Pa.

TWO GAY LITTLE SQUARES for summer dancing!

X-53 ISLE OF CAPRI

Tailored to fit the Capri Square

X-54 KNIGHTSBRIDGE MARCH

Tailored to fit the Grand Square

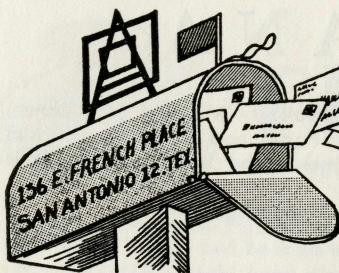
FRED BERGIN'S inimitable music, of course.

Order from American Squares Record Shop, or write

Lloyd Shaw Recordings, Inc.

Box 203

Colorado Springs, Colorado



LETTERS FROM OUR READERS

High Level Defined

Dear Rickey:

I would like to congratulate Dick Best on his article concerning phrasing (July 1953). I consider it to be the epitome of all that has been written within the last season on that subject. He has presented the most readily understandable definition of phrasing and its mechanics that I have read yet.

I take a small exception to the letter written by Mrs. Daniel Allen. I agree with you that she has written a good defense of HIGH-LEVEL dancing. But I think she has missed the point slightly on what constitutes a HIGH-LEVEL dancer and how they behave. It seems to me that the soubriquet "high-level dancer" is more commonly taken to mean only those dancers who are not happy unless they are doing "high-level" dances, regardless of the circumstances. They are the bane of the caller's existence. Mrs. Allen has described the type of dancer I like to refer to as "mature" rather than "high-level." The "mature" dancer derives a great deal of pleasure from participating in dancing on any level, particularly when they can help less experienced dancers in the process.

Five Stages

I once told my dancers there are five stages in the life of a square dancer. (1) The "know nothing" period, before the individual has ever had any square dance lessons. (2) The "beginner" stage. He knows most of the fundamentals, but is still not sure of himself and occasionally gets thoroughly and utterly lost. (3) The "expert" stage. He has mastered all of the commonly done dances and is extremely proud of his prowess on the floor. He will still dance with people of less experience with some amount of good manners. (4) The "obnoxious or unbearable" stage. This one knows all the commonly done dances plus a few of the new "high-level" figures. He is the one who heckles the

caller to "really turn loose," who dances with chosen sets all evening and may actually walk off the floor if an unexpected mixer lands him with strangers or people of less experience. (5) The "mature" stage. He has had his fill of "high-level" dances, although he may not be aware that he is fed up. He will start deliberately going wrong in a square just for laughs. He has unconsciously realized that square dancing without the element of fun or recreation is not good as a steady diet. He still goes to a "high-level" dance once in a while, but you see him having the best time just dancing around with anyone on the floor, beginners or not. When a dancer reaches this stage, I believe he has arrived in the square dance world; he has found the joy in square dancing that has made it one of the most popular American pastimes.—Lloyd Collier, Lincoln, Neb.

Hi Rickey:

Mom sent me the latest American Squares. It's getting better and better, Rickey. Of course I have my own opinion on some things and once in a while we don't agree but I guess that's the reason I'm in the Army. We complain about being in the Army but there isn't another country like ours.

I like the emphasis you put on summer schools in your May issue. The folks that go to a summer school will get a lot of good out of it. I read about the welcome Service Men are getting in "Square Dance—U.S.A." It's really true. I have certainly been treated wonderfully in Oklahoma . . . —Bill Shymkus (formerly of Chicago, Ill.)

● Among the many people who made Bill's stay in Fort Sill such a pleasant one were Mr. and Mrs. Charles Waller and Mr. and Mrs. Homer Howell. For those of you who want to write Pfc. William Shymkus, his present address is Artillery Test Unit R-867, Camp Desert Rock, Nevada.—Editor.

Dear Rickey:

Please keep harping on the calls that say "once around" when they actually mean a once and a half!—Ray Cunningham, Seattle, Wash.

● I got a harp,—you got a harp! Maybe someday a few callers will listen to our tune!—Editor.

Comments on Katona

Dear Rickey:

Re Dr. Katona's editorial in the April 1953 issue—Amen, Brother!—Ernie Ress, Cleveland, Ohio.

Dear Rickey:

Congratulations to Arthur Katona on his article in the May issue, pages 4 and 5. I hope all callers and instructors read it.—Lester H. Miller, Ft. Mitchell, Ky.

TRADITION from page 10

("Folk" is used in the broad sense to include square, contra, etc.) I see a danger in the most welcome, to be sure, swing of the pendulum of popularity away from the deluge of new dances back toward the old, time-tested patterns—back to the so-called traditional. I see a danger that we might swing back too far and breed a belief that anything new is necessarily inferior simply because it is new. When this happens—and let's hope that it never does—our folk tradition will become decadent. It will end up on the curiosity shelf, dusty and useless.

In the cry for a lessening of the flood of new dance material of questionable value—a cry which has been sorely needed for some time—let us not place a stigma on creative effort. Let us not, in our eagerness to retreat into the past and to cling to tradition, stamp out the very expression of our present times which may become the treasured traditions of the future. Let us not choke off the normal reflection of our modern culture as it manifests itself in our dance forms. Traditions are not made that way.

Traditions Change

Traditions are made through a natural and inevitable process of acceptance and rejection as each new generation reacts to the experiences and habits of the old. Why should we be afraid to face our own preferences in recreational dance? That which is worthy will last through the years, and that

Hi Rickey:

Don't you find "Duck Right Through with a Mountain Loop" very much like "Roll the Barrell and Tap the Keg" that we've been doing for years? I enjoy your magazine very much. There is never an issue that doesn't have more than one thing of value.—Gordon Hoyt, Whittier, Calif.

● Sure, I find "Duck Right Through etc." practically identical to "Roll the Barrell". We printed the former because it seemed like a pretty arrangement of the figure. And the figure, under the name of "Mountainer Loop" and other similar names, has been a part of Appalachian folklore for many, many years.—Editor.

which is not will fall by the wayside. We must have more faith in our own ability to recognize what is good and what is not so good.

And we must be patient. The passage of time will make things clearer. Let us not panic and take refuge entirely in the tastes of the generations who went before us. That is the easy way out. The traditions which we prize so highly now were passed down to us from the generations which marched before. These traditions represent the best of what those generations felt, did, and believed—not necessarily what we feel, do, and believe.

We pride ourselves today in having a higher standard of living than ever before, a healthier nation than ever before, a more discerning view of education than ever before, and more leisure and more ways to enjoy it than ever before. In the midst of all this cultural plenty, are we ready to admit that we have nothing to add, nothing to contribute to the enrichment of the traditions which we inherit?

If we are willing to admit this, then what has been the purpose of all our struggling? Yet, when we subscribe to a credo which states that folk tradition is "doing things the way everybody has always done them" we are not only living a double lie, but tossing in the sponge as far as our own achievements are concerned.

I repeat, let's keep our traditions, and be proud of them, and share them, and above all, let's have fun together—while we build them.



Aug. 1. Klamath Falls, Ore. SD Jam-boree, Modoc Fld.

Aug. 6. Seattle. Puget Sound Seafair Fest., Civic Aud.

Aug. 6. Kalispell, Mont. Rickey Holden, caller.

Aug. 7. Newberg, Ore. SD, H. S. Stadium, 8 p.m.

Aug. 8. Stockton, Calif. Outdoor FD Fest., Baxter Stadium.

Aug. 12. West Torrington, Conn. Ann. SD Jamb. spon. by West Torrington Cong. Church and Hope Grange. Fuesenich Ball Pk. (Rain date Aug. 13.)

Aug. 14. Vancouver, B. C. 2nd Ann. Vancouver Pks Bd SD Fest., Stanley Pk. Proceeds to British Empire Games 1954.

Aug. 15. Seattle. Aqua Barn, Rickey Holden, caller.

Aug. 22. Harrisburg, Pa. Callers Jamb. Williams Grove Pk., 9 mi. SW of H'burg. 8:30 p.m.

Aug. 27-28. Steamboat Springs, Colo. 2nd Symposium of the Arts, Perry-Mansfield Sch.

Aug. 29. Corpus Christi, Tex. So. Texas SD Ass'n. Dance.

Aug. 29. Kermit, Tex. SD Roundup.

Sep. 5. Eastham, Mass. 2nd Ann. Lower Cape Fest.

Sep. 5. Mercedes, Tex. Valley SD Ass'n. Dance, Corral Dance Slab, 8:30 p.m.

Sep. 12. Lubbock, Tex. Westerner's SDA Dance.

Sep. 19. Aberdeen, S.D. State Fest.

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MORE SCHOOLS AND CAMPS

Aug. 17-22 and Aug. 23-30—Feather River Mountain Camp, California
Write Oakland Rec. Dept., Oakland, Calif.

Aug. 19-24—Iowa Square & Round Dance Camp, LeMars, Iowa.
Write Dick Eyres, The Barn, LeMars, Iowa.

Aug. 23-31—Oglebay Folk Dance Camp, Wheeling, West Virginia.
Write Mrs. Elizabeth Farris, Oglebay Institute, Wheeling, W. Va.

Aug. 24-29—SD Institute, College Station, Texas.
Write Manning Smith, Box 305, College Sta.

Aug. 30-Sept. 1 - or Sept. 5-7—Family Camp, Silver Creek Falls, Oregon.
Write Carl Greider, YMCA, Salem, Ore.

Sept. 5-7—Family Camp, near Hot Springs, Arkansas.
Write Odis Huggins, YMCA, 524 Broadway, Little Rock, Ark.

Sept. 9-14—Camp Merrieweode, Stoddard, New Hampshire.
Write Ralph Page, 182 Pearl St., Keene, N. H.

THE



RACLE

Do you have a recording of music for "Grand Square" other than No. M110 of the Methodist World of Fun series?—Dr. F. C. Oppen, Wausau, Wis.

The music on the World of Fun record to which you refer has been improperly titled "Grand Square." This music is actually "Newcastle," one of the old English country dances dating back to Playford. Richard Chase has used the central part of an English country dance, "Hunston House," and this central pattern is what you have been doing as "Grand Square." The dance to be done to the M110 record is "Newcastle," a very beautiful quadrille for eight people, which is very complex and probably too difficult for the average square dance club to tackle.

The popularity of the figure mentioned has resulted in several other "Grand Square" recordings. Lloyd Shaw has just released one titled "Knights-bridge March" on No. X-54. Jubilee's No. 714 is titled "Bye Bye My Baby" and Michael Herman has one on Folk Dancer No. 1503 called "Grand Square." At one time, walking the "Grand Square" was a simple filler almost as popular as the allemande left to a grand right and left. During the days of lancers and the formal quadrille it was very commonly done.

Can you tell us where we could get complete instructions for the Tennessee Waltz and what recording you would recommend?—Elsie & Paul Henzmann, Hancock, Mich.

• Best source for instructions of dances like these is Roger Knapp's "Collection of Couple Dances" (see adv., p. 20); Tennessee Waltz is in the basic collection. The hit record was Decca #27336 (with Patti Page); the tune is also available on MacGregor #649.

I am interested in obtaining some records that have the following calls on them: Alamo Style; Triple Allemande; Allemande Thar; Promenade Red Hot.—Maynard W. Layne, East Riverdale, Md.

• Specific answers: Alamo Style is on MacGregor #674 "Texan Whirl" by Rickey Holden (who originated the words to this filler); Triple Allemande is on Western Jubilee #572 "Trinidad Twister" by Marvin Shilling.

General answer: With all the records under our noses at the Book and Record Shop, it's a little embarrassing to admit that the above is not the complete list of answers. While we do have an alphabetical list of the titles of all called records, we have not as yet had time to listen to each in order to catalog all the fillers thereon. Further information from our readers will be much appreciated.

WE READ IT IN . . .

MIDWEST DANCER (Chicago). "The square dance at the Training School for the Blind, 1900 Marshall Blvd., needs extra ladies for partners for the partially sighted men. There seem to be more men than ladies in the current school."

Let's Dance and Let's Dance Squares

Official monthly magazine of the
Folk Dance Federation of California



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SQUARE DANCE --



Jack Hoheisal of Alabama, Calif., died suddenly on July 9th. A pioneer in the modern square dance movement in Southern California, Jack was co-author of a number of books on square dancing.

For several years he had attended Dr. Lloyd Shaw's summer classes in Colorado Springs, and for the past three years was a regular member of the faculty of the Folk Dance Camp at College of the Pacific in Stockton. Square dancers throughout the country will miss him greatly.

He is survived by his wife, Grace, and four children.

Is this a square dance "first"? ELKHART, INDIANA, band instrument capital of the world, viewed a square dance exhibition by the Ox-Bow Eights as part of the Elkhart Symphony's Fifth Annual Pops. Concert in June. Mr. Joe Erskine, assistant conductor of the Symphony, arranged the music for the two performing sets, and among the spectators were delegates to the National Convention and Workshop of the American Symphony Orchestra League. Theme of the concert was "Musical America", and included on the program were such varied numbers as a Dixie-land combo, sacred music and a Rachmaninoff piano concerto. The orchestra was under the direction of Zigmont Gaska . . . Duke Miller reports that in DUBLIN, N. H., where he called a Saturday night dance recently, nothing is allowed to break up the evening until everyone has had enough dancing. This is what happened in a small upstairs town hall, where the temperature was over 90: (1) Orchestra's tuning up abruptly halted as stage scenery toppled over on them. Injuries minor; spirits revived with cider. (2) Dick Castner appeared unexpectedly and shared calling chores with Duke. (3) Sudden thunder and lightning disrupted

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electricity; dance continued with aid of flashlights and spotlights removed from cars. (4) Man rushed into hall announcing nearby barn struck by lightning. All male dancers to the rescue,—barn burned but house saved. (5) Rain started and all dancers returned for two solid hours of squares and contras, with Duke and Dick alternating the calls and no breaks between dances. (6) Someone noticed the time and a quick change was made to "Nellie Gray" to avoid "blue laws". (7) Finally satisfied, dancers departed, unable to distinguish rain from sweat. (8) Duke and Dick collapse.

Recently organized ILLINOIS Square Dance Callers' Association has a charter membership of 45 callers. The state has been divided into three geographic divisions,—Northern, Central and Southern—with directors from each division. Meetings are scheduled bi-monthly alternating between divisions . . . The MOBILE (ALA.) Squares now dance at the Seamen's Club on first and third Fridays of each month and invite travelers to visit them . . . The Heel and Toe Club, one of the oldest square dance clubs in TAKOMA PARK, MARYLAND, has made plans for an outstanding fall season. Calling will be done by John K. Hess, member of NCASDLA, and special arrangements will be made to brief beginners. Interested persons may call club president Frank Portillo at JU 5-7265, or club treasurer John Hall at JU 9-3673 for details . . . Host city for the Third Annual National Square Dance Convention in 1954 will be DALLAS, TEXAS. Other cities submitting formal bids for the convention were Englewood, Colo., Los Angeles and Omaha.

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Canadian News Notes

Compiled by Harold Harton, Toronto

Visitor from the West

Les McDougall, secretary of one of the many fine Square Dance Clubs in Edmonton, Alberta, was at the Starlight Square Dance recently. His chief delight seems to be that he can tell his wife he went to a Square Dance on an off night in the East. They are moving to Sudbury in the near future and wondering about keeping up their dancing in these parts.

We chatted about the Second Stampede Round-Up held in Calgary by the Canadian Square Dance Association, and found that eight of the dances on their program were also in our recent Spring Festival in Toronto.

Another point stands out in our conversation. We hadn't talked for more than a minute or two before finding mutual acquaintances in Square Dancing. Every once in a while this sort of experience reminds us of the strong bond that exists whether we travel north, south, east or west.

Manitoba Too!

A couple of letters from Hart "Let's Go Square Dancing" Devenney of Winnipeg tell of the solid foundation under the Folk and Square Dance movement in Manitoba. Hart is Director of Physical Fitness and Recreation for the Province. With the help of his Branch of government the Folk Dance Federation of Manitoba was formed. The constitution of this group is a carefully thought out document. We are particularly impressed with the choice of words in-

roducing the various sections of Article II—Purposes; to further—, to provide—, to promote—, to assist—, to compile—, to encourage—. Dancers in Manitoba are fortunate to have such outstanding leadership.

They have just completed a Callers' Course leading to a Callers' Association as part of the Federation. Thus the horse and cart are in proper sequence; from the needs of the dancers comes the training of callers. They are looking forward to "the activity being continued at a greater tempo this coming fall." "Greater" in this case means stronger, not necessarily faster.

Hart goes on to say that there will be special attention given to "country dancing" this coming fall. This is true in our part of the country too. Thus the far-sightedness of leaders like Ralph Page, Rickey Holden, Al Brundage and others is being recognized. The enjoyable discipline of contras improves the whole dance picture.

Here and There

With all the Springs Festivals now over, the trend is toward summer and fall competitions. In August is the Old Home Week Contest in Charlottetown, P.E.I., the Leamington Fair with Governor Williams of Michigan guest Caller and the Richmond Hill annual. In September the C.N.E. at Toronto is followed by the Western Fair in London and the Central Canada Fair in Ottawa. Go to Rome and see how the Romans do it.

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CONTRA from page 11

contra dances. Some of them thus described were: "Stoney Point", "Hessian Camp", "The Retreat of Clinton", "The Defeat of Burgoyne", "Baron Steuben" and "The Success of the Campaign".

Even quilt patterns were not immune to our passion for dancing: "The Reel", "Swing in the Center", "Arkansas Traveler", "The Brown Goose" from the old play-party song "Go Tell Aunt Rhody her Old Brown Goose is Dead", "Dusty Miller", "Eight Hands Around", "Lady of the Lake", "Nelson's Victory", "Road to Californy", "Shoo Fly", "Wild Goose Chase", "Rising Sun"; all these can be easily traced to the names of dances and dance tunes.

"The Spitfire", "Witch of the Wave", "California", "Excelsior", "Star of the East", "Derby", "Gamcock", were all names of famous Clipper Ships of a past era; they were also the names of contra dance tunes.

From Quilts to Clipper Ships is a far cry indeed. What I am getting at is this: nothing was far removed from the contra dances of our ancestors. From weddings to wakes; from kitchen junkets to the "Cotillions"; from farm boy to bank president; all fell victims to the spell of the dance.

And Yet They Live . . .

For more than a half century dance manuals did their best to kill contra

dances. Such dancing masters as Elias Howe, Edward Ferrero, Wm. B. DeGarmo, C. H. Cleveland, Jr., and Thomas Hillgrove proclaimed bitterly against them and considered them unfashionable. Characteristically northern New Englanders paid no heed to such high falutin' fiats, and continued dancing contras with as much verve and zest as ever.

There are those who hold that Puritanism took the merriness out of "Merrie England" but it didn't take the merriness out of the stock that came from Old England to make New England. Neither did John Knox drive it completely out of the minds and customs of the Scottish immigrants. Nor could Cromwell drive it out of the lives of Irish folk coming to America by the thousands. Perhaps all this persecution only made our pioneer forefathers more determined than ever to carry on the customs of their native lands here in New England.

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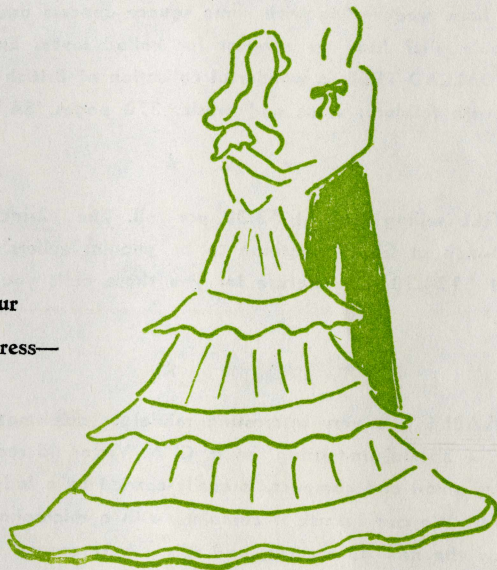
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